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Take heed ye brave heroes of Britain's fair isle,
How ye trust in French faith in your present exile,
For the French they are fickle, and guineas are strong
And may tempt even Christian Kings to do wrong.
Then rely not on Lewis for help nor defence,
But remember the fate of Young Edward the Prince.

(From the author's handwriting.—P. B.)

Both these songs are undoubtedly retrospective productions, and belong rather to the time of Burns and Hogg than to the actual period of the Forty-five.

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ADDITIONAL NOTE ON *The Miller and his Sons*

Soon after the appearance of my brief article on *The Miller and his Sons* in *Modern Language Notes*, November, 1913, Mr. Alfred Ela, of Boston, called my attention to a version of the same song printed in the "Notes and Queries" of the *Boston Transcript*, October 3, 1908. This version was from Bell's *Ancient Poems, Ballads and Songs of the Peasantry of England* (London, 1857). References were given to two other versions, one in Baring Gould's *Songs and Ballads of the West*, the other in *Roxburghe Ballads*, III, 681 (Vol. XXXVI of the *Ballad Society Publications*, p. 611). On consulting these books I found that the version in *Roxburghe Ballads* was reprinted from a white letter copy dating from about 1730, and that Baring Gould referred to another version in *Northumbrian Minstrelsy* (Newcastle-upon-Tyne, 1882). I have found still another version "taken down from recitation" by D. Macphail, and printed February 6, 1869, in *Notes and Queries*, Series IV, Vol. III, p. 129.

A comparison of all these versions with the one given by Celia Thaxter shows that either

she or her ballad singer on the Isles of Shoals had shortened and changed the song, although the outline of the story, the answers of the first and second sons, and many phrases throughout, remain the same.

The dying miller says that his "glass" is "almost run" in the versions of the song given by Celia Thaxter, Baring Gould, and Macphail. This is also a variant reading in the *Roxburghe Ballads*. But the preferred reading there, and the only one in the versions in Bell and in the *Northumbrian Minstrelsy* is, "My life is almost run."

In Celia Thaxter's conclusion, the miller "shot up his eyes and died in peace." In the *Roxburghe Ballads* he "clos'd up his eyes and dy'd." In Bell's version and in the *Northumbrian Minstrelsy* he "turned up his toes and died." In Baring Gould's form "He laugh'd, gave up the ghost, and died." In Macphail's version his death is not described.

Celia Thaxter's is the only version to give a name to the youngest son. In the other versions the youngest son's answer runs approximately, "I'll take it all and forswear the sack." The position of "all" in the middle of the line makes it seem improbable that the original version had Mrs. Thaxter's rime of "Paul" and "all," and yet hers is the obvious way of making the third answer parallel the first and second. The present state of our knowledge would warrant a reversal of the conjecture in my previous article, where I said that Pope's rime might be due to a recollection of this song. On the contrary, Mrs. Thaxter's version may owe something to Pope. Yet it is not impossible that Mrs. Thaxter has preserved an original feature of the song which has been lost in the other versions mentioned above. It is noticeable that the only other marked variation among the different versions is also at the end, where the Macphail version brings in "the grain of mooter" and loses the rime with "sack."

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